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ESSENTIALS OF PIANO TECHNIC

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Essentials of Piano Technic

By

HAZEL GERTRUDE
KINSCELLA

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ESSENTIALS OF PIANO TECHNIC

A Volume of Practice Material for
Teacher and Student

By
HAZEL GERTRUDE KINSCELLA

PART I

Exercises for Fingers—Scales—Arpeggios—
Embellishments—Octaves

PART II

Musical Examples Selected from the Classics—
One-Measure Technics



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SUGGESTIONS TO THE STUDENT

Technical, mechanical skill is the very essence of success in public work. It is, of course, only the means to the end, which must always be the interpretation, or expression, of an idea by means of the played combination of notes and rests. But one can no more effectively express an idea through music without entire command of the keyboard, than one could write a poem in a foreign language which one could speak only in a halting manner.

Some one has said that "Technic is not an art"; but it is certainly a means to achieve art, and there is a certain exhilaration in being able to master—physically and mentally—technical and mechanical difficulties.

Many teachers confuse their pupils by directing them to practice exercises which are too complicated, thus confusing the mind of the student as to the objective of the practice. The technics included in Part I of "Essentials of Piano Technic" are, therefore, clearly marked as to their particular use, and each should be completely mastered. Absolute perfection of each tiny detail is urged upon the student, for, within the scope of his technic, each student should be an *artist*. Merely to have learned how to learn is a great advance. Practice with one hand in any act of manual or mechanical skill improves the ability of the other hand to perform the same act of skill. Rafael Joseffy once said to the writer, in discussing methods of study, "No one practices enough with each hand alone." Slow practice—*very* slow practice—is the real secret of absolute accuracy, sureness of position, and confidence. One may also practice in several varieties of touch, and with rather exaggerated accent for a time, as when the player suddenly goes through an entire composition at the required *tempo*, the rhythmic divisions are not so clearly heard.

As *all technic reverts to simple materials*, special stress is laid in this book upon the practice of scales and arpeggios. Josef Hofmann has said that "the study of scales is more than necessary—it is indispensable"; Josef Lhevinne once remarked, "The backbone of all daily work is scales and arpeggios"; and so noted an authority as the late Rafael Joseffy once said to the writer during the course of a lesson, "It is not enough that you know how to do them (scales), but that you *do* do them, and that you *do them every day!*" I believe it was during the same lesson that Joseffy also said, "If you will practice fifty minutes a day on your technic (by which he meant finger-exercises, trills, arpeggios, and scales, exclusive of longer studies) you will learn ten times as much as without it." Joseffy always held, however, that each technical difficulty mastered should be used musically immediately. This is the use which the writer intends made of the illustrations from standard piano literature included in Part II of this book.

In the chapter on Scales, many ways are set forth in which the practice of a single scale may be varied, thus rendering it more interesting and profitable. The student is urged to choose, from these various practice forms suggested, the ones most helpful for his own particular use, and then to practice all scales—both major and minor—in these ways. Among the main objects to be gained by scale-practice are that it most easily forms the hand to the keys; it establishes automatic fingering; and helps the student to gain rapidity, lightness, and delicacy. In all scale-work, the student must be careful to do one thing—keep the hands exactly together! The attention of the student is called to the special explanation of enharmonic scales, and of the *pure*, or *ancient* form of the minor scale.

All good teachers will agree that the best results in teaching are achieved when the *musical effect* is borne in mind from the beginning of a student's training. "Tone-color" is a word mysterious and not understood by many, but it may be easily explained. When a student is able to distinguish between a loud and a soft tone, when he hears them, he has mastered the first principle of musical "color." When he can, at will, *produce for himself* the many varieties or qualities of tone, he has learned to "color" music. The ability to do this comes to the student by the mastery of different kinds of touch. The student will derive great benefit from practicing everything with as many as four different touches, that he may be able, at will, to play any notes, or combinations of notes, in any desired manner. Only by mastery of the various touches can he be prepared to do justice to the requirements of piano literature.

In arpeggios, as in scale-practice, the interest and value of the work done will be greatly increased by varying the practice of the given material by rhythmic changes, and by tone-shading. Before the student begins the practice of an arpeggio, or broken chord, he should have the notes he is to play and their fingering well in mind, and should be able to see, mentally, without looking at the keyboard, the relative position of the keys to be played. Scales or arpeggios have not been really learned until they can be played without notes. Such memory work helps to establish definite fingering, and a student will presently begin to recognize scale-passages automatically in compositions, and their apparent identity (as Scale of C, or Scale of E, no matter what the tonality of the composition). These will, naturally, be speedily learned—the fingers already know their places. The regular fingering of any such scale-passage will be used, unless it is otherwise indicated, having been changed for reasons of phrasing, or to allow the stronger fingers some unusual opportunity for melody work, or accent. All this training conduces to finesse in melody-playing, which is to have the notes sing, or melt together.

The separate study of embellishments is decidedly necessary. Cadenza passages are often a combination of many embellishments, and should often—to suit the style of the composition—be improvisational in effect; to accomplish this, they should often start lingeringly, with singing tone, on the first two or three notes, and speed on softly, or with gradually increasing power, possibly with dainty, gossamer-like touch, to the close. Such ability presupposes a previous mastery of the elements which are parts of the cadenza.

Each day's practice should include some memorized technical work, as scales, arpeggios, and so on; some technical exercises, as suggested in Part I; and some real music. The combination of the practice of finger-exercises, scales, arpeggios, trill, or octave technics, with the practice of musical extracts from standard compositions, will always result in a fluent and polished style of playing.

Therefore, practical application of the principles learned in Part I is to be found in the use of Part II, and it is hoped that the student will use the two Parts simultaneously—the technical training of Part I enabling him to master the similar difficulties in the musical illustrations of Part II; just as, in Schiller's tale, the hero accustomed his horse to a painted dragon before he went out to fight the real one. Let the painted dragon (the exercises) be completely mastered, and the real fight (the mastery of the études and pieces) will take care of itself.

All technical work studied should be so planned as to prepare the student for certain compositions; then neither technic nor piece will become burdensome. Some of the illustrations in Part II will illustrate only one difficulty, but others will be found to include elements of the five main technical points—Scales, Arpeggios, Chords, Octaves, and Trills.

"There is music in all things (even technic) if men had ears," so master it; then remember the question of "Old Fogy": "Of what use, pray, is your superabundant technic, if you can't make music?"

HAZEL GERTRUDE KINSCILLA.

TABLE OF CONTENTS

PART I

	Page
FINGER-EXERCISES	2
LEFT-HAND EXERCISES	6
SCALES	9
MAJOR SCALES IN CIRCLE OF FIFTHS	17
MINOR SCALES IN CIRCLE OF FIFTHS	20
CHROMATIC SCALES	23
ARPEGGIOS	24
TABLE OF "RELATIVE MAJOR AND MINOR ARPEGGIOS"	27
DIMINISHED SEVENTH-CHORD ARPEGGIOS	30
DOMINANT SEVENTH-CHORD ARPEGGIOS	32
ADDITIONAL DIMINISHED SEVENTH-CHORD ARPEGGIOS	33
EMBELLISHMENTS	35
APPOGGIATURA AND ACCIACCATURA	35
MORDENT, INVERTED MORDENT AND TURN	36
TRILLS	37
OCTAVES	42

Essentials of Piano Technic

Part I

Finger-Exercises

Hazel Gertrude Kinscella

The first requisite for good use of the fingers is that, although the whole arm, wrist, and hand, should be relaxed, the first finger-joint—sometimes called nail-joint—must not give, or bend-inward, but should be very firm indeed. Then by lifting the finger (curved) high, and striking down into the key with a quick, firm stroke, to the bottom of the key, whether in *piano* or *forte* passages, one has gained precision of stroke. The thumb will strike on its side, with all joints curved. The student should at all times remember that it is the *quick stroke* and *not* the *quick tempo* which produces ultimate velocity.

To the act of touch, the student should add alternating of fingers, and rhythmic drill, by the practice, from memory, of the simplest one, two, three and five-finger exercises. These must be done, at first, very slowly, with clear stroke and steady hand-position. The fingers should be lifted rather high at first—whatever the later method is to be—as decided finger-action gains for the student clearness, precision or accuracy, and physical development.

The following exercises will be helpful, each played first with hands separate, then together; one and two octaves, up and down; with different pairs of fingers— one and three, two and four, and three and five (in the two-finger exercises); and with different sets of fingers— as one, two, and three; two, three, and four; and three, four, and five—in the three-finger exercises. The studies should all be practiced very slowly at first; later the speed may be doubled.

1

2

3

3

etc.

to

4 r. h.

etc.

to

5

etc.

6

etc.

7

8 Accent on weaker fingers

9* Repetition on one note, *no* accent, tones exactly matching

Or

10 Black key studies

11

12 Legatissimo touch

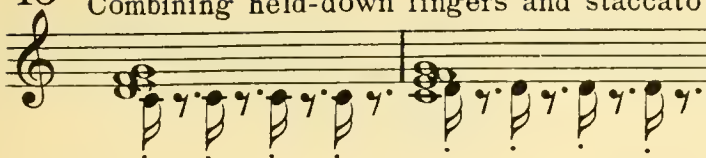
13 For finger-staccato

14

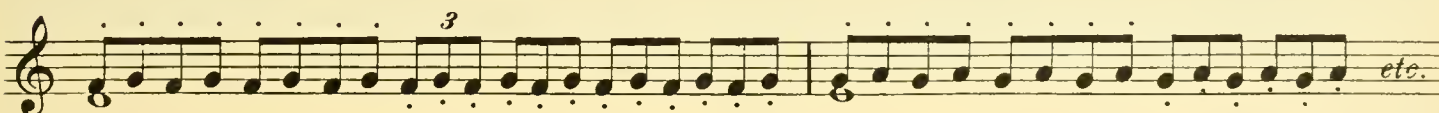
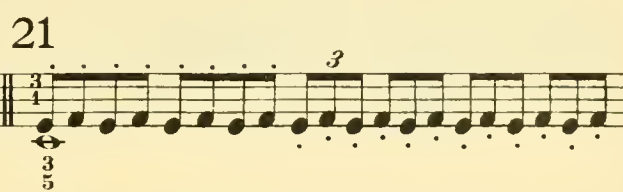
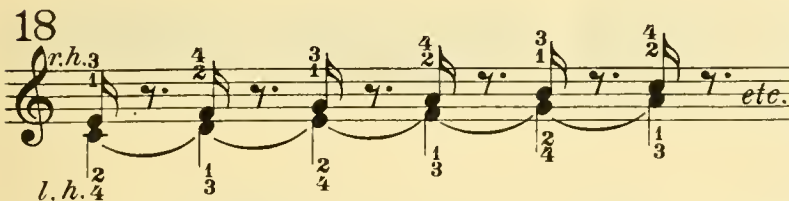
15

* This, and all other studies, should be practiced with both hands.

16 Combining held-down fingers and staccato



17 Legato and staccato



22 For rhythmic freedom



Transpose to
all chromatic
scale-tones

23 Special drill in shifting the thumb. Keep the hand quiet.

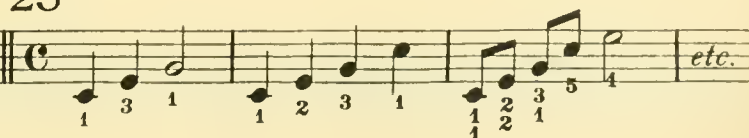


To be practiced on
B, Gb, Db, Ab, Eb and
Bb scales, also, using
thumb on black keys
where necessary

24 Legato



25



26 27

28

For development of 3rd, 4th, 5th fingers

29 *Tempo*, at first, very slow; third finger lifted high before each stroke

30

31

31 Repetition on single note

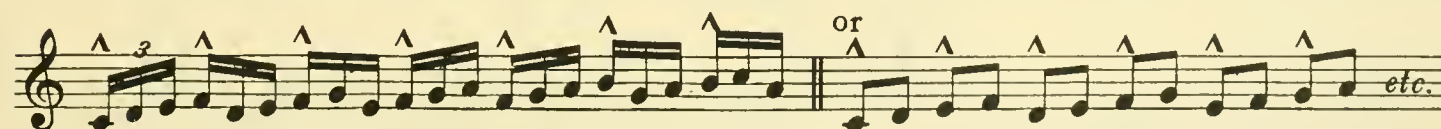
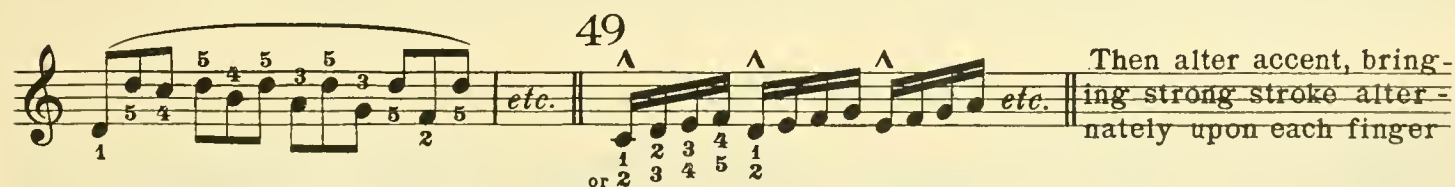
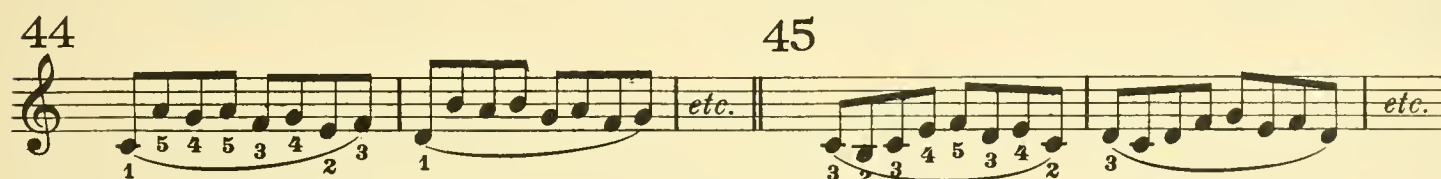
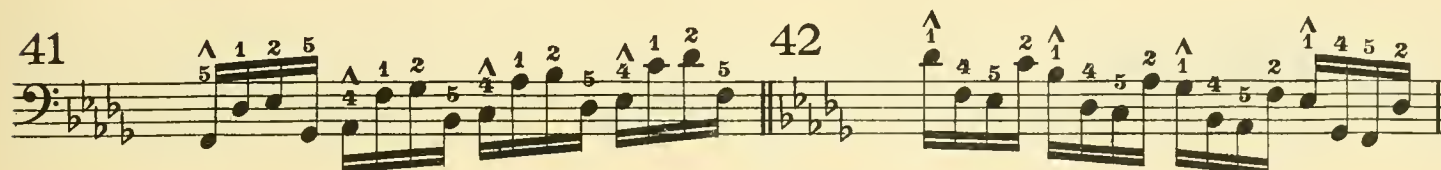
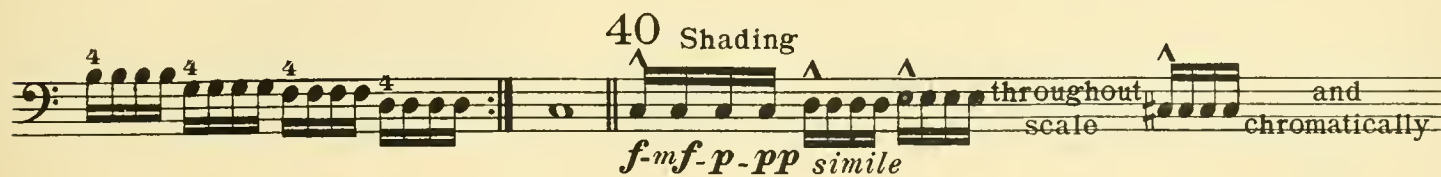
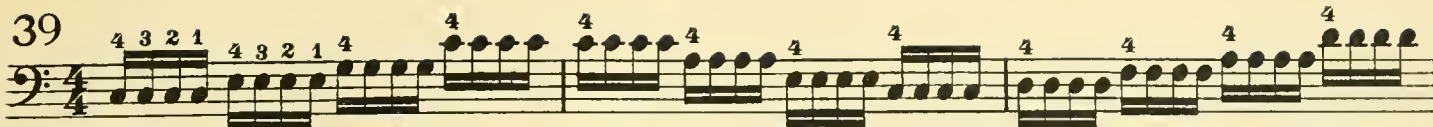
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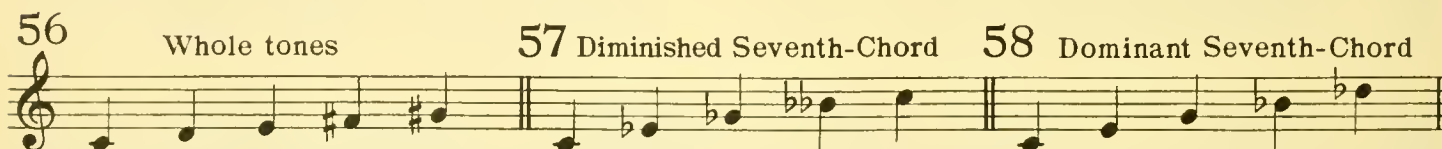
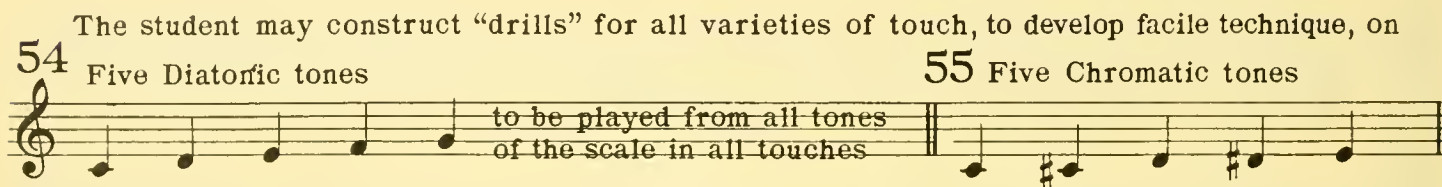
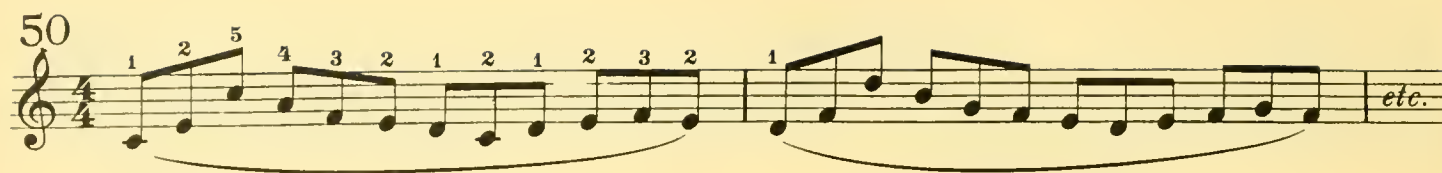
32 *Legato* strength for weaker fingers

Ten studies for special development of the left hand are here given. They may be transposed to upper octave and practiced by the right hand also, if desired.

33 34 35

36 37 38





The student may use the following "preparatory" exercise for the turning under of the thumb in scale-playing

59 *Legatissimo* Play small notes *presto*

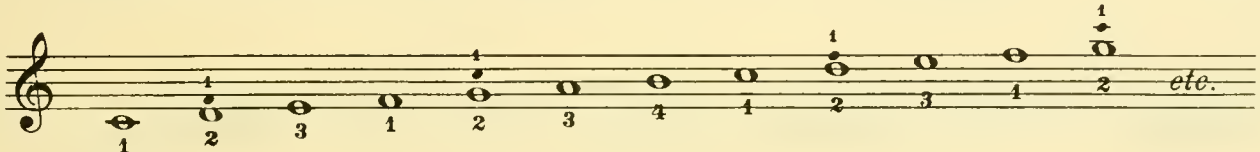


Then combine the sections as below:



One of the principal difficulties young students encounter in playing scales and scale-passages smoothly, is in "passing the thumb under" without raising and lowering the hand, or pushing out the elbow. If they will, from the first scale, "prepare" the thumb, they will have no further trouble, and later they will also be able to attain much greater velocity than if the thumb were shifted in an indifferent manner. To illustrate: In the scale of C (right hand ascending, or left hand descending), when the thumb has played C (right hand), at the moment the second finger strikes, the thumb is turned under so as to stand exactly over the next key (in this case, F) which it is to strike. The moment the thumb strikes after the third finger (it is the same after the fourth finger, later in the scale), the other fingers are brought, with one movement, directly over the keys they are to strike. During the shifting of the fingers, the back of the hand remains quiet, although not rigid. Descending with the right hand, or ascending with the left, the moment the thumb strikes, the third finger (and afterwards the fourth) should be passed over it, the thumb acting as a pivot. The moment the third finger (or the fourth) has struck after the thumb, the thumb should be brought to position over the key it is to strike. The unemployed fingers must not touch the keys, but are simply in readiness for action.

The small notes are not to be struck, but they indicate the shifting of the thumb over the note which it is to strike next in the course of the scale



The piano student will find scales most interesting, and their study most helpful, when he varies the work by seeking, in their practice, more in the way of rhythm, evenness, rapidity, lightness, delicacy, and tone-shading.

A working model of varied forms in which the scale of C Major (and, later, all scales) may be practiced, is here given.

1 With a deep, full stroke on each accented note

$\text{♩} = 100-120$



3 Both hands the same, one octave apart



Repeat the scale 5 times and close with a whole note, C.

"Spurt" scale-practice, for velocity and tone-shading. (The counts should at all times be kept even.)

The small notes are to be played very lightly and rapidly

4 $\text{♩} = 100$

tenuto *ten.* *ten.*

pp *cresc.* *to ff* *pp cresc.* *- - - ff* *pp cresc.* *- - - ff*

ten. *ten.* *ten.*

pp cresc. *- - - ff* *pp cresc.* *- - - ff* *pp cresc.* *- - - ff*

ten. *ten.*

pp cresc. *- - - ff* *pp cresc.* *- - - ff*

The player will now reverse the movement, diminishing from *ff* to *pp*, as the scale moves downward.

ten. *ten.* *ten.*

ff dim. to pp *ff dim. - - pp* Continue in same manner to *ff decresc. - - - pp*

5 "Spurt" practice in contrary motion. (Still following regular scale-fingering)

$\text{♩} = 100$

ten. *ten.* *ten.*

pp *cresc.* *ff* *pp cresc.* *ff* Continue in same manner to *pp cresc.* *ff*

Similar velocity practice
may be done in thirds:

or in sixths:
cresc

or in tenths:
cresc.

The image shows a musical score for the hymn 'The Gentle in the Land'. It features a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The word 'legato' is written above the first measure of the bass line. The score ends with a double bar line and a repeat sign.

[illegible]

Scale in Tenths

The image shows a musical score for a piece titled "Scale in Tenths". It is written for a grand piano, with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system contains the main melodic line in the treble staff and a bass line in the bass staff. The second system shows the continuation of the piece, ending with a double bar line and a repeat sign. The title "Scale in Tenths" is written above the first staff. The bass line is marked with "8va" and "5", indicating an octave shift. The notation includes various fingerings (1-4) and slurs. The piece concludes with a final chord in the bass staff.

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Canon-Form, in which the second part exactly repeats the melody of the first part, but a definite interval behind.

Right hand leading

8

May also be practiced three or four octaves.

Left hand leading

9 Scales in parallel motion, to be practiced for *velocity shading*.

Begin slowly and softly, increase and hasten

The student should also practice velocity shading in contrary motion, as:

10 Unequal Rhythms. Two against one

Three against one

and
vice versa

Definite patterns of rhythm are the regular occurrence, but occasionally a pianist will find unequal divisions, of which the most frequently seen are the groups, *two* notes against *three*; or *three* notes against *four*. The student should prepare for this problem outside the composition. In two against three, or three against four, *three* will be the ruling accent. As a preparatory exercise for the scales in unequal rhythm, the student is referred to No. 22, page 5.

Variety may be added by practicing these *Legato*, *Legatissimo*, *Staccato*, *Wrist-Staccato*, etc.

Two against three

ascending and
descending

Three against four

8ve lower... ascending and
descending

11 Combining *legato* bass in octaves with scale-passages in treble.

legato

legato

(45)
(change silently)

(45)

(45)

(45)

(45)

First system of a piano exercise. The treble staff features rapid ascending and descending scale passages with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass staff provides harmonic support with chords marked (45), (45), (4), (54), (54), and (54).

Second system of the piano exercise. The treble staff continues with scale passages, including a trill marked 4 5. The bass staff features chords (54), (54), (54), (54), and a final chord marked 3 5.

Combining *legato* octaves in the treble with scale-passages in the bass.

(change silently)

Third system of the piano exercise. The treble staff consists of sustained octaves marked (54), (54), (54), (54), (54), and (54). The bass staff contains rapid scale passages with fingerings 5, 1 3, 1 2, 1, 1, 3, 1 3, 1 4, 1 2, 1 2, 4 5, 4, 1 2, 1, and 1.

Fourth system of the piano exercise. The treble staff features sustained octaves marked (54), (54), 5, (45), (45), and (45). The bass staff continues with scale passages and fingerings 1 4, 1 3, 1, 5, 4, 1 3, 1 2, 1, 1, 2 1, 4 3, 2 1, 3 2, 1, and 1.

Fifth system of the piano exercise. The treble staff has sustained octaves marked (45), (45), (45), (45), and (45). The bass staff features scale passages with fingerings 1 4, 3, 4, 1, 1, 1, 3, 1 4, 3, 1, 1, and 5.

Alternating the hands in scale-practice. The tones played by one hand should *melt* into those played by alternating hand. Prepares for *legato* passage-playing. To be taken *presto*.

12

13

Combination of Scale and Arpeggio for drill in concentration and accuracy of fingering.

14

Octave Scale. For wrist flexibility.

15

Octave arpeggio combined with octave scale.

May be practiced in larger compass, if desired.

The mastery of double-third scale-playing, and the memorizing of a definite fingering, is absolutely necessary, in the highest degree, to prepare for the playing of polyphonic music, also much of the older classical music, in which two or more parts must sometimes be carried by each hand. In the following double thirds and sixths, the "pivot" finger is indicated by parentheses.

16

17

ascending and descending

etc.

The double-thirds and sixths may also be practiced in velocity forms, as in Nos. 4 and 5, page 11.

Major Scales in Circle of Fifths

All scales may be practiced in any of the preceding varied forms. For the convenience of the student, the fingering of all scales is given— the Major scales in a *circle of fifths*, then the Minor scales in a *circle of fifths*— as such playing (from memory) presupposes a more *absolute*, and less *relative*, knowledge of major and minor scales than if they are alternated. However, after they are *thoroughly* learned, they may be practiced thus: a minor, C Major, e, G, b, D, etc.

Scale of G

Scale of B

Scale of A

Scale of E

The student will notice that a connection – indicated by the dotted line – exists between the scales of B and C-flat, F-sharp and G-flat, and C-sharp and D-flat. This is done to emphasize, in the student's mind, the *enharmonic change* in the scales thus connected; *enharmonic change* meaning that while the notes are, and appear to the eye, to be changed, the same keys are struck in both scales, and therefore sound the same to the ear. It is suggested that the student play both scales while practicing the circle of fifths, taking care to *think* the proper names (as B, C-sharp, D-sharp, E, F-sharp, etc.; or C-flat, D-flat, E-flat, F-flat, etc.) as he plays each respective scale.

Scale of B

Key signature: B major (F#, C#, G#, D#).
 Treble clef: B4, C#4, D#4, E5, F#5, G#5, A5, B5, A5, G#5, F#5, E5, D#4, C#4, B4.
 Bass clef: B2, C#3, D#3, E4, F#4, G#4, A4, B4, A4, G#4, F#4, E4, D#3, C#3, B2.

Scale of C \flat

Key signature: C-flat major (Bb, Eb, Ab, Db).
 Treble clef: C4, Db4, Eb4, Fb4, Gb4, Ab4, Bb4, C5, Bb4, Ab4, Gb4, Fb4, Eb4, Db4, C4.
 Bass clef: C2, Db3, Eb3, Fb3, Gb3, Ab3, Bb3, C3, Bb3, Ab3, Gb3, Fb3, Eb3, Db3, C2.

Scale of F \sharp

Key signature: F-sharp major (C#, G#, D#, A#).
 Treble clef: F#4, G#4, A#4, B5, C#5, D#5, E6, F#6, E6, D#5, C#5, B5, A#4, G#4, F#4.
 Bass clef: F#2, G#3, A#3, B4, C#4, D#4, E5, F#5, E5, D#4, C#4, B4, A#3, G#3, F#2.

Scale of G \flat

Key signature: G-flat major (Fb, Cb, Ab, Db).
 Treble clef: Gb4, Ab4, Bb4, Cb5, Db5, Eb5, Fb6, Gb6, Fb6, Eb5, Db5, Cb5, Bb4, Ab4, Gb4.
 Bass clef: Gb2, Ab3, Bb3, Cb4, Db4, Eb4, Fb5, Gb5, Fb5, Eb4, Db4, Cb4, Bb3, Ab3, Gb2.

Scale of C \sharp

Handwritten notes: f \sharp c \sharp , g \sharp d \sharp , a \sharp e \sharp , b \sharp

Scale of D \flat

Handwritten notes: b \flat e \flat , a \flat d \flat , g \flat

Scale of A \flat

Handwritten notes: b \flat e \flat , a \flat d \flat

Scale of E \flat

Handwritten notes: b \flat e \flat , a \flat

Scale of B \flat

Handwritten notes: b \flat e \flat

Scale of F

Handwritten notes: b \flat

To complete the Circle of Fifths, the player may return to the Scale of C.

Minor Scales in Circle of Fifths

It will be well if students will always learn, *in their proper order*, all four forms of the minor scale: (1) **Pure or Ancient form**; (2) **Harmonic form**; (3) **Melodic form**; and (4) **Mixed form**. The first three of these forms are the most important, and only by learning a scale in these ways will the student entirely understand the evolution of the minor scale.

The **Ancient Minor Scale** proceeds diatonically, the half-steps being from the 2nd to the 3rd and from the 5th to the 6th degrees. (This form of the minor scale, by the way, uses exactly the same notes or keys—although in a different order—as the major scale to which it is said to be *related*.) After the ancient or normal form of the scale is well learned, the student will have no further trouble with minor scales, as all the other forms are derived from it.

The **Harmonic Minor Scale** is the same as the ancient scale with one exception—the *seventh* degree of the scale is raised one-half step, both in its ascending and descending forms. History tells us that the Ancient minor scale was modified in this way after it had been in use many years, so that a true leading-tone might appear, and a perfect cadence be made.

In the **Melodic scale-form**, both the *sixth* and *seventh* degrees of the Ancient minor scale are raised one-half step in the *ascending* form, but the player will revert to the Ancient minor form in the descending scale—no raised degrees there! The musicians of long ago found that the minor scale was more singable in this form, the augmented intervals being thus avoided.

The **Mixed form** is really a mixture or combination of the Harmonic and Melodic forms, the scale proceeding upward with the sixth and seventh degrees both raised (Melodic form), and moving downward in the Harmonic form, with only the seventh degree raised.

The image displays three sets of musical notation for minor scales, each presented in three forms: Ancient, Harmonic, and Melodic. The scales are A Minor, E Minor, and B Minor. Each scale is written in a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-5. The A Minor scale is in C major key signature. The E Minor scale is in one sharp key signature (F#). The B Minor scale is in two sharps key signature (F# and C#).

A Minor: Ancient **Harmonic** **Melodic**

E Minor: Ancient **Harmonic** **Melodic**

B Minor: Ancient **Harmonic** **Melodic**

F# Minor: Ancient **Harmonic** **Melodic**

f# c#
g#

3 4 1 2 3 1 2 3 2 1 3 2 1 4 3 3 4 1 2 3 1 2 3 2 1 3 2 1 4 3 3 1 3 2 1 3 1 4 3

4 3 2 1 3 2 1 4 1 2 3 1 2 3 4 4 1 3 1 4 1 3 1 4 4 1 3 1 4 1 3 1 4

C# Minor: Ancient **Harmonic** **Melodic**

f# c#
g# d#

3 4 1 2 3 1 2 3 2 1 3 2 1 4 3 3 4 1 1 3 2 1 3 1 4 3 3 4 1 3 1 4 3

3 2 1 4 1 3 1 4 1 2 3 3 1 4 1 3 1 1 2 3 1 4 1 3 1 4 1 3

G# Minor: Ancient **Harmonic** **Melodic**

f# c#
g# d#
a#

3 4 1 2 3 1 2 3 2 1 3 1 4 3 3 1 1 3 2 1 3 1 4 3 3 1 1 2 3 2 1 3 1 4 3

3 1 3 1 4 3 4 1 3 1 3 3 1 3 1 4 3 4 1 3 1 4 3 3 1 3 1 4 3 4 1 2 3 1 2 3

A# Minor: Ancient **Harmonic** **Melodic**

b# e#
a# d#
g# c#
f#

3 4 1 1 2 3 3 2 3 2 1 3 1 4 3 3 2 3 2 1 3 1 4 3

3 1 3 1 4 3 4 1 1 3 3 4 3 3 4 3 4 1 2 3

D# Minor: Ancient **Harmonic** **Melodic**

f# c#
g# d#
a# e#

3 1 2 3 4 1 2 3 2 1 4 3 2 1 3 3 1 2 3 4 1 2 3 2 1 4 1 3 3 1 2 3 4 1 2 3 2 1 4 3 2 1 3

2 1 4 3 2 1 3 2 3 1 2 3 4 1 2 2 1 4 3 2 1 3 2 3 1 2 3 4 1 2 2 1 4 1 3 2 3 1 2 4 1 2

E# Minor: Ancient **Harmonic** **Melodic**

b# e#
a# d#
g# c#
f#

3 1 4 1 3 1 4 1 3 3 1 4 1 3 1 4 1 3 3 1 4 1 3 1 4 1 3

2 1 4 3 2 1 2 3 1 2 3 4 1 2 2 1 4 1 3 3 1 4 1 2 2 1 4 1 3 2 1 4 1 2

A# Minor: Ancient **Harmonic** **Melodic**

f# c#
 g# d#
 a# e#
 b#

4 1 2 3 1 2 3 4 3 2 1 3 1 4
 2 1 3 1 4 2 1 2 3 1 2

Bb Minor: Ancient **Harmonic** **Melodic**

bb eb
 ab db
 gb

4 1 1 4 1 3 1 4
 2 1 3 1 4 2 4 1 3 1 2

F Minor: Ancient **Harmonic** **Melodic**

bb eb
 ab db

1 2 3 4 1 2 3 4 3 2 1 4 3 2 1
 5 1 3 1 3 1 5

C Minor: Ancient **Harmonic** **Melodic**

bb eb
 ab

1 3 1 5 1 3 1
 5 1 3 1 5

G Minor: Ancient **Harmonic** **Melodic**

bb eb

1 3 1 5 3 1 3
 5 1 3 1 3 1 5

D Minor: Ancient **Harmonic** **Melodic**

bb

1 3 1 5 1 3 1
 5 1 3 1 5

The student should thoroughly master at least one standard fingering for the chromatic runs which so abound in all piano literature. The most usual fingering for such runs is: The third or middle finger to be used on all black keys; the thumb to be used on all white keys except at E and F, and at B and C, where the second finger will be used, following the thumb and third finger in the order in which it is a part of the hand. This rule applies to both right and left hands.

Chromatic scale; unison, parallel motion

Unison, contrary motion

Parallel, minor thirds

May also be played in varied forms suggested at beginning of this chapter.

Alternating Chromatic Octaves

etc., ascending and descending to

Arpeggios

In arpeggios, as in scale practice, the interest of the student and the value of the work done, will be greatly increased by varying the practice of the given material by rhythmic changes, and by tone-shading.

Before the student begins the practice of an arpeggio, or broken chord, he should have the notes he is to play, and their fingering, well in mind, and must also be able to see, mentally, without looking at the keyboard, the relative position of the keys to be played. The arpeggios have not been really learned, until they can be played without referring to the printed notes.

In the playing of arpeggios, the position of the hand will be somewhat more extended than in scale playing, as is required by the larger reaches, but it will still remain arched. The student should move the fingers very smoothly and should bind the figures closely together, especially at the passing under or over of the fingers. The student must keep the back of the hand quiet and avoid all unnecessary twisting of the arm and elbow, as even very small hands can, with a proper amount of practice, play the more difficult reaches comfortably.

The student should at once completely master and memorize the common arpeggios (those formed upon the 1st, 3rd, and 5th tones of the scale) of the major keys, learning also their definite fingering. These are to be followed immediately by the simple arpeggios of the relative and parallel minor keys. These are the foundation upon which all other arpeggio studies are to be formed. The student should become able to play these in all varying rhythms, and clearly, at a rather high rate of speed. While playing arpeggios, the finger-tips should touch the white keys up near the black ones, so that the hand will not zig-zag in and out, but preserve an even line in playing both black and white keys. They should be played, for the most part, with a very smooth *legato*, the weight of the hand and arm being merely transferred from one finger to another as the hand proceeds up and down the keyboard.

Arpeggio of C. Parallel motion

Legatissimo

Contrary motion

May be played 4 octaves

The arpeggio should also be practiced in rhythms.

In twos

In fours

In groups of six

4 octaves ascending and descending

etc.

Also in contrary motion



Great care should be taken by the student, in playing arpeggios, that there is no "break" between the third (or fourth) finger and the thumb.

Arpeggio Studies

1 To be played with fingers lifted high, and firm, clear stroke

2 3 3 2 4 2 4 3 2 2 3 4 2 2 4 5 4 2

4 2 3 4 2 3 2 4 2 4 2 3 2 4 2 3 2

3 2 5 2 3 4 2 5 2 4 4 2 2 4 5 2 3 1 2 4 2 4

2 4 2 4 2 4 2 3 4 2 5 4 2 5 3 2 5

3 4 4 5 2 4 5 3 2 3 1 4 2 4 2 4 2 3 2 4 5 2 4 2 3

2 3 2 4 2 4 2 4 5 3 2 5 4 2 4 5 4 2 4 5 4 2 4 5 4 2 5 4 2 5 4 2 5 3 2

5 4 2 5 4 2 5 3 2 4 2 4 2 3



3 For accuracy and smoothness

Three systems of musical notation for piano, each with four measures. The first system includes a note for the left hand on the first quarter beat. The second and third systems end with "etc.".

l.h. *r.h.* *l.h.* *r.h.*

(left hand plays only the note on the first quarter beat)

l.h. *r.h.* *l.h.* *r.h.*

l.h. *r.h.* *l.h.* *r.h.* etc.

Table of "Relative" Major and Minor Arpeggios, and their fingerings

These should be practiced four octaves

C Major

$\text{♩} = 80 \text{ to } 120$

Musical notation for C Major and A Minor arpeggios with fingerings.

C Major

A Minor

G Major

E Minor

Musical notation for G Major and E Minor arpeggios with fingerings.

G Major

E Minor

D Major **B Minor**

A Major **F# Minor**

E Major **C# Minor**

*** B Major** **G# Minor**

Cb Major **Ab Minor**

The page contains five systems of musical exercises, each consisting of two staves (treble and bass clef) with a grand staff bracket. The exercises are in pairs of major and minor keys: D Major/B Minor, A Major/F# Minor, E Major/C# Minor, B Major/G# Minor, and Cb Major/Ab Minor. The notation includes fingerings (1-5) and articulation marks. The key signatures are indicated by sharps or flats at the beginning of each system. The B Major system is marked with an asterisk.

* The student should read over the paragraph on "enharmonic change", page 18.

F# Major **D# Minor**

Gb Major **Eb Minor**

C# Major **A# Minor**

Db Major **Bb Minor**

Ab Major **F Minor**

The image displays five systems of musical notation, each representing a pair of scales (Major and Minor) for a specific key signature. Each system is written for piano, with a treble and bass staff. The scales are: F# Major and D# Minor, Gb Major and Eb Minor, C# Major and A# Minor, Db Major and Bb Minor, and Ab Major and F Minor. Fingerings are indicated by numbers 1-5. The page is numbered 29 in the top right corner.

bb eb
ab

bb

1

Arpeggios formed upon the Diminished Seventh-Chord

At first slowly and with heavy, clinging touch; then at $\text{♩} = 120$



Repeat 4 times—then continue, without stopping, to next arpeggio, and so on through the suite.

First system of piano music. The right hand has a melodic line with fingerings 1, 1, 1, 5, 1, 1. The left hand has a bass line with fingerings 1, 1, 1, 1, 1, 1. A bracket above the right hand indicates a repeat of 4 times. The instruction "Repeat 4 times" is written at the end of the system.

Second system of piano music. The right hand has a melodic line with fingerings 1, 1, 1, 5, 1, 1. The left hand has a bass line with fingerings 1, 1, 1, 1, 1, 1. A bracket above the right hand indicates a repeat of 4 times. The instruction "Repeat 4 times" is written at the end of the system.

Third system of piano music. The right hand has a melodic line with fingerings 1, 1, 1, 5, 1, 1. The left hand has a bass line with fingerings 1, 1, 1, 1, 1, 1. A bracket above the right hand indicates a repeat of 4 times. The instruction "Repeat 4 times" is written at the end of the system.

Fourth system of piano music. The right hand has a melodic line with fingerings 1, 1, 1, 5, 1, 1. The left hand has a bass line with fingerings 1, 1, 1, 1, 1, 1. A bracket above the right hand indicates a repeat of 4 times. The instruction "Repeat 4 times" is written at the end of the system.

Both hands an octave higher than written

Fifth system of piano music. The right hand has a melodic line with fingerings 1, 1, 1, 5, 1, 1. The left hand has a bass line with fingerings 1, 1, 1, 1, 1, 1. A bracket above the right hand indicates a repeat of 4 times. The instruction "Repeat 4 times" is written at the end of the system.

Both hands an octave higher than written

Repeat 4 times

Octave higher throughout

Proceeding in like manner *downward*, diatonically.

Arpeggios formed upon the Dominant Seventh-Chord

To be practiced in a manner similar to the arpeggio of the Diminished Seventh-Chord

$\text{♩} = 120$ Repeat 4 times

Repeat 4 times

8

Repeat 4 times

And similarly through these additional chords.

etc.

etc.

etc.

etc.

When the student can play these all through, smoothly, with clear tone, without fatigue, at a metronome rate of $\text{♩} = 120$, he will have gained great endurance, of value to him in the practice and performance of standard compositions of considerable difficulty.

Additional Exercises on the Diminished Seventh-Chord Arpeggios

Arpeggios may also be practiced in "spurt" velocity forms.

In strict time

etc.

or

etc.



Alternating hands in velocity forms

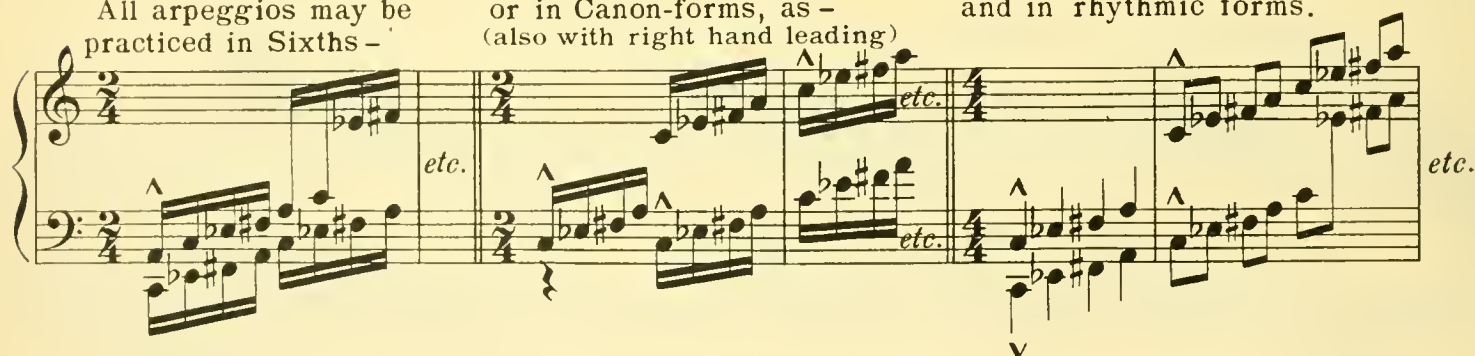
In strict time ♩ = 60 to 120



All arpeggios may be practiced in Sixths -

or in Canon-forms, as -
(also with right hand leading)

and in rhythmic forms.



Arpeggios of all kinds should be practiced in parallel motion (with both hands moving in the same direction); in contrary motion; in canon-form (in which one hand follows the other at a certain interval, repeating the same melody), both right and left hands alternately leading; and in the extreme velocity forms. Black-key arpeggios should be given especial attention. The special points to be considered, finally, in arpeggio practice, are *musical variety*, through the frequent change of key and form of arpeggio; *rhythmic variety*; varied rates of speed; variety of force, through the uses of all degrees of power, from *pianissimo* to *fortissimo*; and variety of tone-color, through the use of every kind of touch.

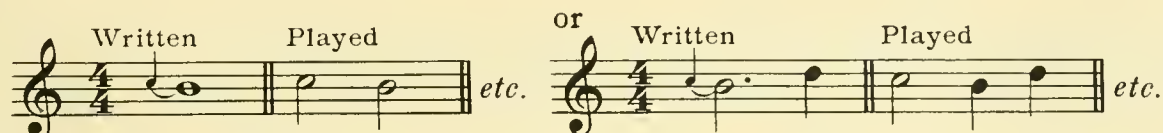
A simple rule for fingering broken-chord passages (which every student should know), with reference to the third and fourth fingers, is that when the distance to be reached between any of these fingers and the fifth or thumb is more than a third, or when a black key is to be reached, the third finger should generally be used. If the distance is but a third, use the fourth finger, thus: (*right hand*) D, F-sharp, A, D, would be fingered 1, 2, 3, and 5 (or 1, if continued more than an octave); D, G, B, D, would be fingered 1, 2, 4, 5 (or 1); and so on.

Embellishments

To embellish is to make beautiful by adornment, and seldom is an embellishment a necessary part of the real structure of the composition.

Like any ornament, a musical embellishment must, to be effective and in good taste, be used in an exquisitely finished manner. Of the many varieties of embellishments, the most important to be considered are the *Appoggiatura*, the *Acciaccatura*, the *Mordent*, the *Turn*, the *Trill*, and the *Cadenza*. With the exception of the *Cadenza*, all these are usually indicated in printed music in an abbreviated form, and the student should be able to recognize each and interpret its meaning.

The *Appoggiatura* is seldom seen in modern music, and is often spoken of as the "long grace-note." It is written as indicated in the first and third measures of the following examples, but is played as suggested in the second and fourth measures. The common rule for its execution is that it takes half the value of the note it precedes, but that if the note is dotted, the *appoggiatura* will take two-thirds of its value:



However, frequently the exact rhythmical value of the *appoggiatura* is required, in which case the principal note loses the rhythmical value consumed by the *appoggiatura*. To discriminate between the various types, judgment is required.

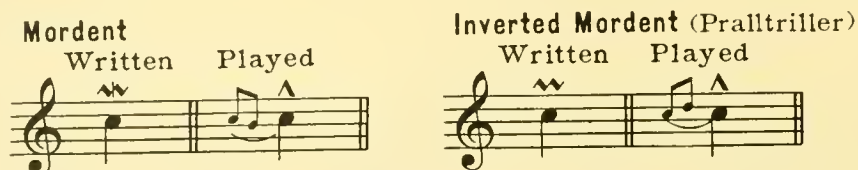
The *Acciaccatura*, or short grace-note, is the most frequently used embellishment. It must usually be played very rapidly, and the fingers which play it must fly up quickly and not lie too long on the note, or move sluggishly. Grace-notes are used in several different ways— as for simple adornment; as accompaniments; as the melody; as a part of a melodic pattern. Examples of their use as simple adornments are very common. The grace-note should immediately precede the count, or the main note itself, and in some cases should be so nearly a part of the note that it and the note proper are apparently struck simultaneously— the grace-note, however, being merely sounded in passing and instantly released. Should a student have any difficulty in playing such grace-notes, let him practice the composition in question at first without the adornments, and add them later. The auxiliary notes should never receive the main accent, unless especially indicated. The use of a grace-note as the melody-note is very unusual, but is illustrated in the familiar Chopin "Berceuse," in which, as one of the variations of the main theme, a continued series of grace-notes represents the theme, as shown in the following illustration.



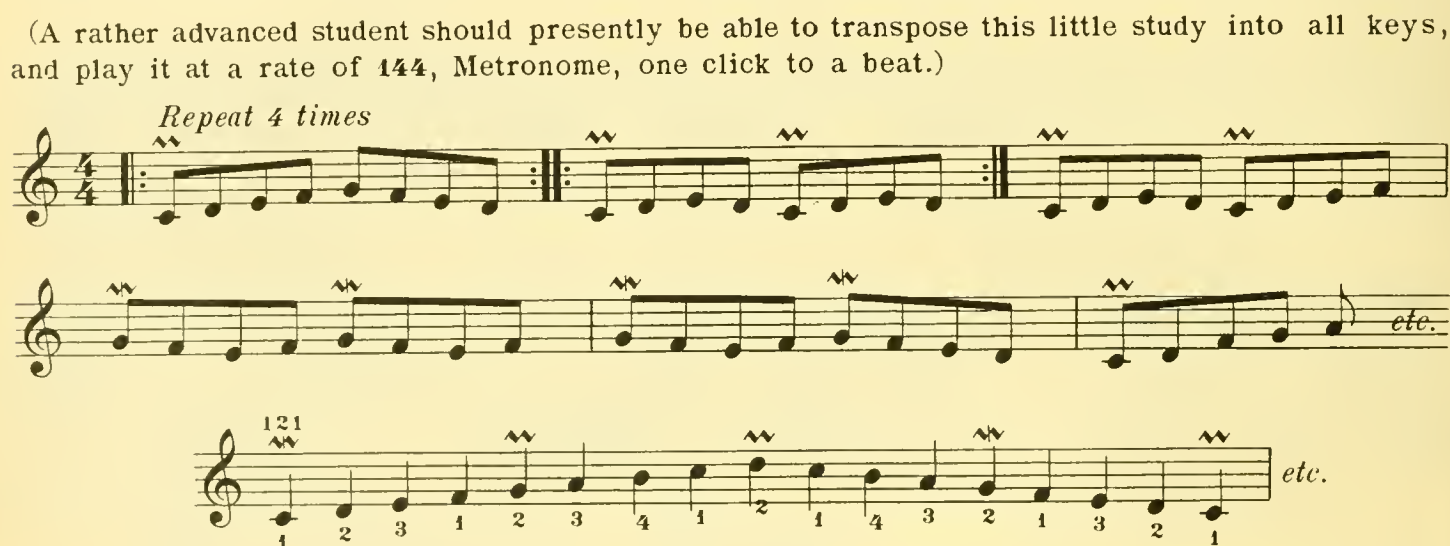
No better example of the use of grace-notes as the accompaniment figure can be given than the "Spring Song" by Mendelssohn, but this, to be played with elegance and ease, requires a great deal of slow and thoughtful practice, so that, when it is played at the proper *tempo*, it shall proceed in an almost improvisational manner. The student will find that he will play the "Spring Song" (and similar compositions) with much greater certainty as to memory, and with better style, if he mentally reduces the accompaniment to chords, not broken or arpeggiated.

The use of the grace-note (or notes) as a part of the melodic figure, repeated in the several presentations of the theme, is more rare, but occurs occasionally, and such are to be played with symmetry.

The best introduction to the use of the **Mordent** in piano literature is in the study of the older classics, as, for instance, the writings of Bach, Couperin, Handel, and others. A mordent (or trill, also) is always an alternation between the written note and the next step in that tonality in which the piece is moving at the time when the embellishment occurs. Usually (in its modern acceptance) it indicates the next step upward, but when a line is drawn through the sign, it indicates the next step downward:



It was formerly the custom to start the mordent *with* the bass note, but in usual modern usage the first two counts precede the bass, striking the principal melody-note with the bass and on the accented beat. The student may originate simple exercises to be practiced without notes, either preceding the study of études or pieces in which mordents appear, or at the same time they are being studied. In working on these, the student will acquire a fluent mordent technique. A simple, but very helpful exercise in mordent playing is suggested, after which he may also play a combination of scales and mordents, as suggested in the second exercise which follows.



A Turn consists of five notes—the principal note itself, the note above it, the principal note again, the note below it, and the principal note again.

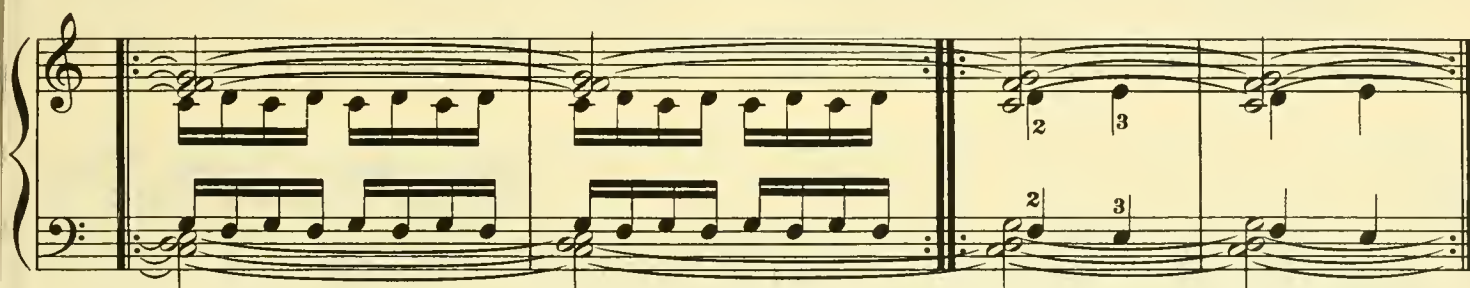
(From "Menuet" by Paderewski)



Cadenza passages are often a combination of many embellishments. Be they long or short, cadenzas have always a certain formal structure, and the student should be urged to find out just what the material used is, before he plays the cadenza. The scales and common chords are the alphabet and simple words of the musical language, and all cadenzas may be reduced to fundamentals, the student who analyzes them often finding in them diatonic or chromatic scales, arpeggios, finger "patterns", or chordal passages.

No branch of pianistic technique reveals more quickly detailed preparation, or its lack, than the playing of trills. The following preparatory study for trills is most effective, and should be played, after the first practice, from memory, that the student may most carefully watch his own hand and fingers, their position and activities. For this reason it is also best to practice with each hand alone. The hand should be placed in correct position (moderately low wrist, arched knuckles, thumb slightly curved, finger-tips tense, and the line of the knuckles parallel with the line of the keyboard) on the keys. The unused fingers should be pressed into the keys firmly, and the exercise should be played, at first, *very slowly*, and with firm, high finger-stroke.

Play 4 or 8 measures of each rhythm.



etc.
ascending
and
descending

An excellent additional study, often given orally to his students by Rafael Joseffy, for the development of the weaker fourth and fifth fingers of either hand, and preparation for the fourth and fifth finger trill, may be practiced, taking care not to continue the practice for too long at a time. Place the fingers on the five keys C, D, E, F and G. First, at the count of *one*, press the fifth finger very firmly into its key - make a "tall" little finger of it - and at the same time raise the other four fingers, in curved position, as high as possible from the knuckle-joint, keeping the hand, however, in good position. Hold the tense position while counting *one, two, and three*, and then, at the count of *four*, utterly relax every bit of muscle tension, even allowing the whole hand to collapse on the keyboard. Repeat this exercise several times; then do the same exercise, but press the fourth finger into the key, and raise the first, second, third, and fifth fingers. Relax as before. Later the student may alternate the tensing of the fifth and fourth fingers, making it, in reality, a slow trill study.

For special 4th and 5th finger drill.

To be practiced each hand separately

4 5 4 5 3 4 5 4

3 5 4 5 3 4 5 4

3 5 4 5 3 4 5 4

3 5 4 5 3 4 5 4

Presto

etc.

etc.

simile

Combination trill

5th and 4th and shifting thumb under hand

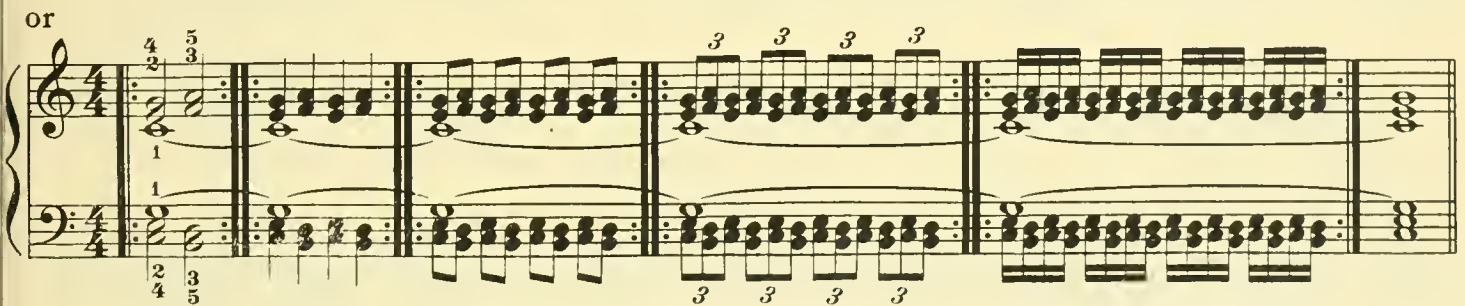


A preparation for double-third trill practice is to practice the chromatic scale a few times each day, each hand alone, with first only the fourth and fifth fingers, used in their regular order, alternately, regardless of the way in which they fall upon the black or white keys, developing strength and the independence of the weaker fingers. After this has been done, use the third and fourth fingers in the same way, and, lastly, the third, fourth and fifth fingers. Following this, and taking up the double-third exercises, take care to play slowly, but with quick action, lifting the fingers high, and striking each pair of fingers exactly together.

Double-third trill

Practice *legato*, *staccato*, *ff*, *pp*, *cresc.*, and *diminuendo*. Repeat each measure 4 times.

Also with action transferred to other pairs of fingers.



A "transpositional" double-trill exercise



Finger independence



These five exercises, outlined for right hand, may be done profitably, with either hand or both hands.

Hand extension

Both hands

legato

Melody and trill accompaniment



Ribattuta means a gradual hurrying of a phrase of two notes until a trill is arrived at.

Improvisational trill



Transpose to all keys

The student should now practice "chain trills," adding the *traditional trill ending* at the close of each trill. This ending is, in reality, a "turn."



3
Continue one or two octaves

descending one or two octaves

Chain trills should be practiced in thirds, sixths and tenths.

Thirds

r. h. *tr* (Add traditional ending)

l. h. *tr*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* and descend

Sixths

r. h. *tr* *tr* *tr* *tr* etc.

l. h. *tr* *tr* *tr* *tr*

Tenths

tr *tr* *tr* *tr* etc.

tr *tr* *tr* *tr*

Double trill exercise
Legato - Presto

etc.

Double-chain trills, *f* and *p*, Presto e legato

etc.

May also be practiced in sixths, each hand alone and both together

The practice of trills requires (to make it most effective) all qualities which are to be found in any standard composition: time, rhythm, accent, varieties of touch, and varieties of dynamics.

Octaves

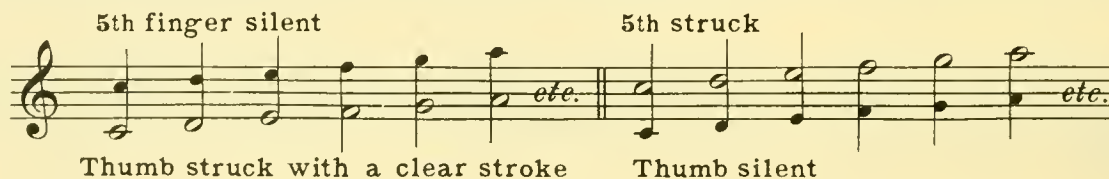
The ability to play octaves well and easily is a large factor in a pianist's necessary equipment. The student will gain much by careful practice of octaves away from the printed page, at first using simple "patterns" of notes which he can readily memorize, as he can thus uninterruptedly watch the movement of his arms, hands and wrists. In octaves, as in other technical work, the first practice should be done very slowly, and with a low and loose, but by no means floppy, wrist. Care should be taken that no notes are sounded by the idle fingers striking against the keys.

Preliminary practice in allowing the arm to drop upon the octave slowly, and *forte*, is often useful. Then, using the thumb and fifth finger, the student may play the scale of C very slowly in octaves, striking each octave firmly, but immediately allowing the hand to rebound from the rather low wrist to an almost perpendicular position (fingers still slightly curved, the thumb always well curved with joints well rounded out), where it will quietly remain until it drops upon the following octave. Care should be taken to eliminate all extra and unnecessary motions, particularly the fluttering motions of the hand in which many pianists indulge. The greatest essential of earliest octave-practice is the development of a flexible wrist, and when the hand rebounds after the octave stroke, the arm should remain perfectly quiet (never rigid). To be able to play extended octave-passages, *the wrist must be supple*.

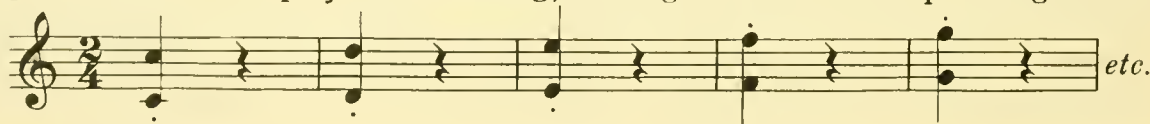
Then the student may vary the work and add rhythmic effects by repeating each tone of the scale twice (or, later, three or four times), accenting the first octave struck, and gradually diminishing the stroke, the notes in order being really *ff*, *f*, *p*, *pp*.



Accurate octave hand position will be secured by the practice of the following study in which either the thumb or fifth finger is silent, only touching the octave.



A little study for the practice of snappy *staccato* octaves, done slowly with a low loose wrist, but very quick stroke, is to play the following, raising the hand well up during the rest.



Later the student may double the time, playing the study *forte* or *piano*, or *forte* and *piano*; then it should be practiced striking both thumb and fifth finger, but alternately bringing out the upper or lower tone, for control of tone-color. The study may be done on the notes of the chromatic scale, played very *legato*, using the first and fourth fingers for the black keys, and binding the thumbs very closely together. The use of a low wrist in all these studies prevents fatigue and strain, and insures a more mellow tone.

* All these exercises should be practiced with both hands, in scales one and two octaves long.

Octaves should be practiced in groups and rhythms, gradually increasing the speed and decreasing the effort. The following study is to be practiced with even volume; from *piano crescendo* to *forte*, and then diminishing on the last two notes of each phrase to *piano* and *pianissimo*.

Phrase at the end of each finger.

Continue one or two octaves

Then play in opposite motion.

Special study for freedom of thumb or fifth finger.

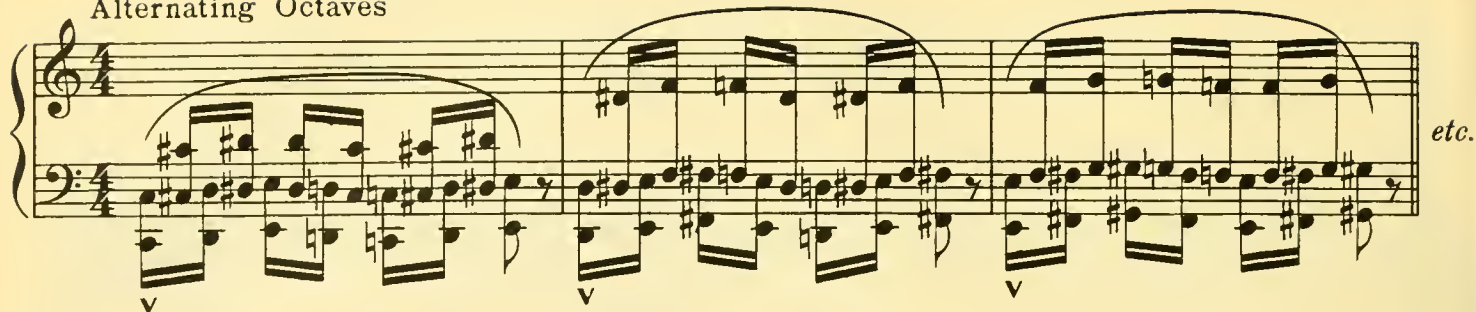
Grouping of octaves gives mental aid and mechanical ease. The following studies, when not otherwise indicated, are to be done with the thumb and fifth finger, practicing them *staccato* for brilliancy. In some or all of these studies, the student should work for ability to bring out, as melody-notes, the upper or lower tones at will. This may be done by "tensing" the fingers, or making *apparently longer* the fingers which push out the melody.

In all of these studies, the development of the wrist is still of utmost importance. The forearm and the whole arm are certainly to be used in various kinds of octave work, particularly in those octave-chords which include many notes, or in passages requiring much force, or a large flowing effect. Too much, or too sustained use of the whole arm tends to tighten the muscles and cause undue fatigue;— this must, of course, be avoided, but with a lightly, easily "balanced" forearm and wrist, from which the hand moves freely, ideal octave conditions exist.

Octaves may be practiced in groups, or in rhythms (All thumb and fifth finger, and staccato.)

etc., and transpose upward

Alternating Octaves



Legato playing is one of the most difficult features of octave playing. The use of the fourth and fifth fingers, by means of substitution, produces a good *legato*. Very small hands should not risk strain by using the fourth finger in octaves, but may cultivate an extreme *legato* passing from one note to the next with the fifth finger.

Legatissimo



Preparatory study

Legato



and similarly through all tonalities.

Chord-playing must have, to be agreeable, five things – sureness of attack, clearness, sonority, variety of tone, and special clearness of the important melody-tone. No standard repertoire can be best played without special study in chord-playing – a branch of technic receiving too little attention. What is known as the *close attack* is practical, effective, accurate, speedy, and insures the simultaneous striking of all tones of the chord. To play in this manner, one should *first* place the hand in direct position close to the keys. Shape the hand and set the fingers and knuckles firmly enough to resist the force of the stroke. *Second*, make a quick attack upon the chord, remembering that *it is the quick stroke, and not the quick tempo*, which causes clearness in playing. *Third*, complete and immediate relaxation. One may practice these essentials first with any chord easy to span – as the common triads of the major and minor scales. All movements will presently become automatic.

Several suggestions for producing mellowness in chord-playing are:

1. Chord study (position) is facilitated by silent practice, as suggested in the second written exercise for octave study, page 42.
2. Move the hand from one chord to the next with decided swiftness. Touch the chords *piano* and with quick percussion, or simple pressure.
3. Next, practice *forte*, but with care not to strain the muscles.
4. Practice to bring out the melody-tones.
5. Practice with the pedal.
6. Practice arpeggiated chords, making it a special study to produce perfect blending, or rolling of the chords.
7. Also practice arpeggiated chords in *contrary* motion.

The secret of a "floating" chord melody is in the pressure stroke, pushing or lengthening the melody finger – not in the high stroke. The student who has not thoroughly mastered this, may profitably practice simple pieces made up of chords, like Schumann's "Soldiers' March," bringing out, in turn, each part of the chords, as in this way one gains ability to bring into relative prominence many of the "hidden" melodies which so abound in the writings of Chopin and others.

In the following extracts from the "Soldiers' March" by Schumann, the large note indicates the note, or part-leading, which is to be given greatest prominence.

(Extract) Soprano prominent

etc.

The following octave studies – octave *variants* – may be used with profit in acquiring brilliant octave technique and endurance. The student should learn one of these at a time – memorizing it – and play it first at a rate of speed about equal to 100 metronome (or slower), two clicks to a count, or one to an eighth-note. When one has it well in hand, it should be transposed, to be played from every diatonic scale-degree in the scale of C for one octave and return. Go through the exercise slowly at first, and with varying degrees of power, with precision and uniformity of touch; then with shadings – *crescendo* and *diminuendo*; and then in several degrees of speed. When the first of the studies is mastered, add the second one, practicing it in the same ways, and then combine the two. Day by day add an exercise, until all ten have been mastered. When one can, from memory, play all these ten studies – which, while very simple, gradually increase in difficulty – as one large *étude*, and without stopping, transposed through all keys, metronome at 100, one click to a half-note, one may be certain of having gained octave technique sufficient to carry him through almost any difficulty which may arise.

These studies are to be played *staccatissimo*, and at all times with the first and fifth fingers.

1 Leggiero ♩ = 100 to ♩ = 100

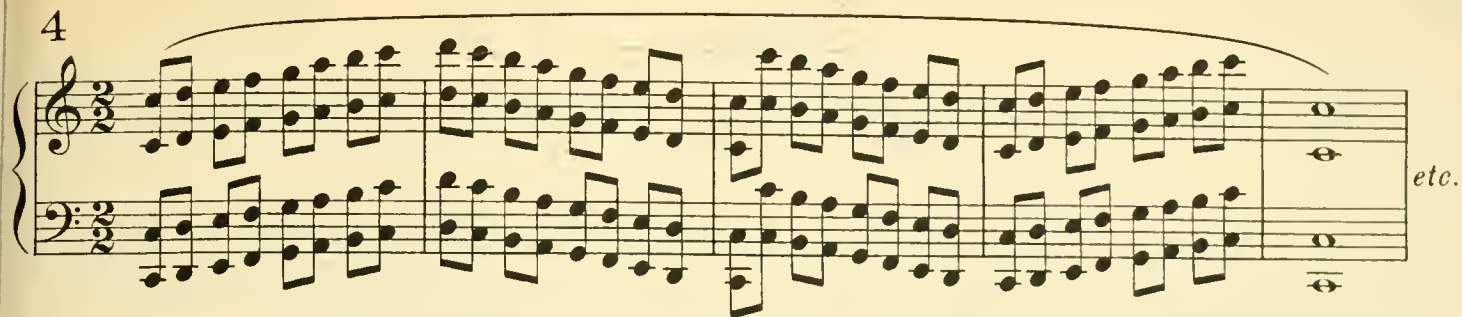


And similarly descend to starting-point

2 To be practiced as directed.



4



5



6



7

Proceed chromatically



8



9



10



Part II

Musical Examples

Exercises are the *means* to an end, and technical facility is useful only when it aids in the interpretation of real music. After the principles of correct technique have been instilled into the mind and fingers, it is most interesting and profitable for the student to see how these same principles can be applied to the study of standard compositions.

In the following musical extracts, application of the ease and dexterity gained by the use of the technical exercises is illustrated, and there may be united, in the student's practice, mechanical dexterity and the highest degree of artistic skill in interpretation. There is a certain degree of fascination and exhilaration about the mastery of the material suggested. The student should endeavor fully to master each extract in turn, as the independence thus gained may later be useful in all similar passages. It will be a constant source of pleasure to his hearers as well, for an audience seldom feels pleasure in the performance of one whose physical powers seem to be used to the limit, and who has no reserve force.

Exquisite finesse in technical facility may be gained by detailed practice of the truly unique **One-Measure Technics** which conclude the book; these examples being chosen, also, from standard works by the best composers.

From Invitation to the Dance

For rhythmic delicacy, singing melody.

Wiegend (swaying)

C. M. von Weber. Op. 65

1

Ad. *

Ad. *

Ad. *

cresc.

*Led. **

*Led. * Led. **

*Led. **

From Nocturne

F. Chopin. Op. 37, No. 2

Legatissimo, singing pressure-touch on the melody

p

sostenuto

etc.

From Sonata

Floating pressure melody-touch; watch for proper prominence in the inner parts.

The melody in the "soprano" of the first measures may be "answered" by the counter-melody in the bass, in the third and fourth measures.

L. van Beethoven. Op. 57

Andante con moto ♩ = 100 - 108

3

p e dolce *ten.* *sfp* *mf* *ten.* *dim.* *etc.*

From Concerto in E minor

For light, swirling velocity, *legato*

F. Chopin. Op. 11

Vivace ♩ = 104

4

f *cresc.* *cresc.* *cresc.*

f

ff

cresc.

etc.

Ped.

* Note: This note is written "G#" in the Steingraber Edition. Many other editions use "F#" instead.

From Playing Tag
From "Scenes from Childhood"

R. Schumann. Op. 15

For light, *staccato* touch velocity.

From Perpetual Motion
Extract from Sonata Op. 24

C. M. von Weber

For development of fifth-finger strength and arpeggio velocity.

The image shows a musical score for the song "The Rose Tree." It consists of two systems of music. The first system is marked with a large "6" on the left, indicating the sixth measure of the piece. It features a treble and bass staff. The treble staff has a melody with a tempo marking of "♩ = 138" and a key signature of one flat (B-flat). The bass staff provides harmonic support. The lyrics "cre - - - - - scen - - - - - do" are written below the treble staff. The second system continues the melody and harmony, ending with the word "etc." on the right. The score includes various musical notations such as notes, rests, and dynamic markings like "ff" (fortissimo).

From Concerto in G

For ability to give prominence to the melody, in chordal passages, by means of gentle pressure. The melody is here indicated by the larger notes, and upon this prominence depends the artistic excellence of the rendition of this opening phrase of the Concerto.

L. van Beethoven. Op. 58

Allegro moderato

7

p dolce *sf* etc.

From Tarantella

From "Venezia e Napoli"

For extreme rhythmic velocity and delicacy.

Really to be played as though written in $\frac{2}{4}$ time.

F. Liszt

Presto

8

p etc.

etc.

The student will no doubt have noticed that the foregoing ten musical illustrations have been chosen with regard to their helpfulness in assisting him to master finger-work and styles of touch. The extracts which follow will especially illustrate, in turn, scales, arpeggios, embellishments, chords, and octaves, as they are found in standard compositions. The student will look for preparatory exercises for all illustrations in Part I of this book.

From Invitation to the Dance

Scale-passages combined with chords; steady rhythm; accents; contrasting *legato* and *staccato* touches.

(In reality this passage is the Scale of C.)

C. M. von Weber

11

Vivace

ff

etc.

This scale-passage with its concluding chords, may be transposed into all keys, especially those which have their keynotes upon black keys; e.g.,

Transpose to Key of B \flat

ff

etc.

From Impromptu

Velocity scale - passage, *legato*

Franz Schubert. Op. 142, No. 4

♩ = 100

12

f

p

f

ff

etc.

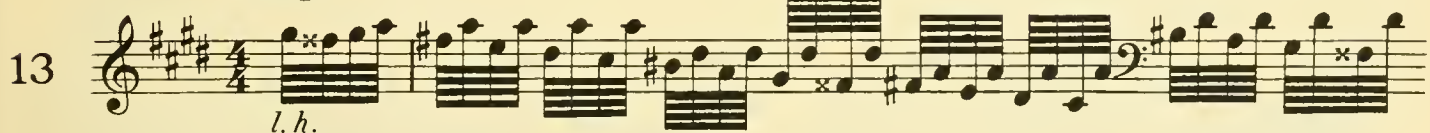
The musical score is written for piano and bass. It begins with a tempo marking of quarter note = 100. The key signature has two flats (B-flat major). The time signature is 3/8. The score is divided into five systems, each containing a piano (treble) and bass (bass) staff. The first system starts with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic marking. The third system features a forte (*f*) dynamic. The fourth system is marked with fortissimo (*ff*). The fifth system ends with 'etc.' indicating the passage continues. The score includes various fingerings (1-5) and articulations (slurs, accents) throughout the piece.

From Fantasia

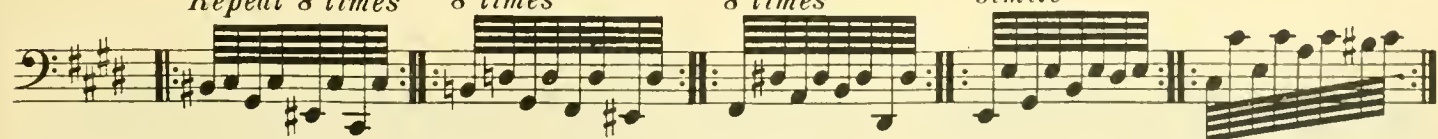
For left-hand accuracy, strength and velocity. (The left-hand part is given; it will be profitable to practice the same with *both* hands, one octave apart.)

Allegro con fuoco

Franz Schubert. Op. 15



Also

*Repeat 8 times**8 times**8 times**simile*

From Concertstück

Broken-chord passage

 $\text{♩} = 132$

C. M. von Weber, Op. 79

14

p a tempo

The musical score is written for piano and bass. It begins with a tempo marking of $\text{♩} = 132$ and a dynamic marking of *p a tempo*. The first system includes fingering numbers (5, 4, 2, 1, 2, 1, 2, 1, 2, 1) for the right hand. The second system continues the broken-chord pattern. The third system is marked *f* and includes a 'Ped.' (pedal) marking and an asterisk '*'. The fourth system is marked *p* and *ff* and ends with 'etc.'.

From Berceuse

F. Chopin. Op. 57

Thirds

17

etc.

From Scherzo of Sonata

F. Chopin. Op. 35

Double-notes in chromatic runs

18

fz cresc.

fz mf cresc.

f.

sf p

cresc.

f

etc.

From Nocturne

Drill in double-note playing.

This extract to be done *legatissimo*, both hands.

F. Chopin. Op. 37, No. 2

Dolce

19

Handwritten musical score for Chopin's Nocturne Op. 37, No. 2, showing double-note playing drills for both hands. The score includes fingerings and articulation marks.

Handwritten musical score for Chopin's Nocturne Op. 37, No. 2, showing double-note playing drills for both hands. The score includes fingerings and articulation marks.

Handwritten musical score for Chopin's Nocturne Op. 37, No. 2, showing double-note playing drills for both hands. The score includes fingerings and articulation marks.

From Ave Maria

For development of ability to play a sustained melody with a delicate, *leggierissimo* arpeggio accompaniment.

Schubert-Liszt

leggieriss.

20

*dolce**pp leggieriss.**smorz.*

etc.

From Pastorale

Illustrating combination of scales, arpeggios, and chain-trill.

For delicacy and shadings; velocity.

W. A. Mozart

21

l. h.

Cadenza

ben articolato dim. e ritard.

etc.

staccato il basso

Played:

etc.

From Valse de Concert

For delicacy and velocity in interlacing arpeggios.

Joseph Wieniawski

22

pp

l. h.

pp

pp

etc.

From Fantaisie-Impromptu

Illustrating unequal rhythmic groupings. (Three against four)

Allegro agitato

F. Chopin. Op. 66

23

p

dim.

etc.

For illustration of the manner of playing a melody with trill accompaniment. This is sometimes called a "false" trill, one note of the trill accompaniment being omitted each time the melody note is struck, for the purpose of making the melody more prominent.

L. van Beethoven

25

Played:

From Concerto in E minor

(Romanza)

Grace-note embellishments.

F. Chopin. Op. 11

26

leggierissimo dim. e rall.

From Valse

Grace-note melody to be practiced with *both* hands.

F. Chopin. Op. 18

27

l. h. an octave lower

cresc.

sf

From Concerto in G

L. van Beethoven

Third trill.

28

28

etc.

From Impromptu

Illustrating *portamento* chords.

Franz Schubert. Op. 142, No. 2

29

29

etc.

From Papillons

Rhythmic chord-playing.

R. Schumann. Op. 2, No. 8

30

30

etc.

poco riten. *f* etc.

From The Erl-King

For repetition octaves, endurance and light wrist (right hand)

31 *Presto agitato* Schubert-Liszt

f drammatico *f* etc.

etc.

etc.

pp etc.

From Polonaise

Sustained octaves, light wrist, velocity (left hand), chords in right hand.

F. Chopin. Op. 53

32 *(fast)*
fz pp
sotto voce

poco a poco cresc.

f cresc.

Two systems of musical notation for piano. The first system shows a treble and bass staff with complex chordal textures and a forte (*ff*) dynamic marking. The second system continues the texture with a 'etc.' marking at the end.

From Concerto in E minor

Simulated octaves, alternating hands. This is the Tausig manner of playing the extract used as Illustration No. 4. Rafael Joseffy played this "finale" in this manner and suggested its similar use to his pupils, this to secure still greater brilliancy.

Fast, staccato use 5th finger

F. Chopin. Op. 11

Three systems of musical notation for piano. The first system is marked '33' and 'fz', featuring triplets and a forte (*fz*) dynamic. The second system includes a 'cresc.' marking. The third system ends with a 'etc.' marking.

From Sonata
(Finale)

Illustrating octave (with melody) and chordal accompaniment in same hand, irregular time-groups. (Three to four)

F. Chopin. Op.58

Presto

34

f

sf

sempre più f

etc.

Alternating octaves, left hand leading with rhythm and accent. In this *capriccioso* climax, the player should begin *mezzo forte* and proceed gradually to a climax. The ground-harmonies should be marked by special accent.

Presto ♩ = 100

F. Mendelssohn, Op. 14

35

mf *cresc.*

f

ff stringendo

ff

From Rhapsodie, No. 2

Extremely brilliant interlacing octaves.

Prestissimo

Franz Liszt

36

pp martellato

cresc.

più cresc.

ff

Lento

ff

Presto

One-Measure Technics

Detailed and complete mastery of these "pattern" technics, will result in much additional brilliant style, and exquisite finesse.

From Étude No. 2, in E-flat major

Paganini-Liszt

1

From Tarantella

The player should gradually increase the speed and volume until the climax.

Franz Liszt

2

Presto

ff rinforz.

fff etc.

From By the Beautiful Blue Danube

For delicacy and velocity.

Strauss-Schulz-Elver

3

leggierissimo

etc.

From Cadenza to Mozart's Coronation Concerto

5

lucelerando

p sf

p

pp

J. N. Hummel

From Polonaise

Chain-trill
15^{ma}

6

cresc.
tr

* ♯ * ♯ * ♯ * ♯ * ♯ * ♯ *

Played

F. Chopin. Op. 40, No. 1

15^{ma}

etc.

etc.

For *crescendo* shading

7

cresc.

From Polonaise

etc., and
transpose
to other
tonalities;
e. g.

se F. Chopin. Op. 40, No. 1

etc.

From Berceuse

[illegible]

From Variations on the Russian air
Schöne Minka

C. M. von Weber. Op. 37

75

9

etc.

From Concertstück

C. M. von Weber

10

perdendosi

etc.

From Cadenza to Mozart's Coronation Concerto

J. N. Hummel

11

f

tr

etc.

From Étude No. 2, in E-flat major

F. Liszt

12

ff

f

sf

etc.

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